SECRET

DECLASSIFIED

July 15, 1962 - Sunday

E and I left by train this morning for Folkestone, where Sir Kenneth Clark met us and took us to his place, Saltwood Castle. It was once the home of Thomas Becket, a splendid early house with vast outbuildings for knights, chapels, and everything else necessary to a fortified place. It has been successfully restored and furnished with the Clarks' eclectic collection of paintings, and other objects appropriate for the use of one of the greatest critics of our time. He did wonders when he was Director of the National Gallery, and is now active as a lecturer and writer. We hated to leave, having seen only a portion of their treasures, and the admirable garden. The other guests were Mary Roxburghe, the Master of All Souls, the head of the Ashmolean Library, and Freddy Ashton, the choreographer. Incidentally, in Clark's magnificent library were the two finest medallion busts I have ever seen. They were labelled "Venetian 18th Century". I certainly would not have the impertinence to pit my judgment against Kenneth's, but I would suspect they were of the 17th Century. It little matters, for they must be unique. They formerly belonged to Philip Sassoon.

I finished my reading tonight on George IV, and stayed up until about two o'clock trying to whip my thoughts into a speech for delivery at Brighton.

In regard to the Cabinet changes, we sent off the following message to Washington:

DEPARTMENT OF STATE A/CDC/MR
REVIEWED BY RCW DATE 6-17-81
TS AUTH
EO
DOE
RELEASE
FA or FOI EXEMPTIONS

DECLASSIFIED

In these surroundings, however, it is of his connection with architecture that I should speak.

Every year, thousands of my compatriots feel instinctively at home in Britain because they find themselves looking at buildings and designs reminiscent of their own land. Some maintain that St. Martin-in-the-Fields is almost as significant as the Parthenon in an architectural history that really began with variations of the style James Gibbs and his colleagues evolved.

In fact, what we call "Colonial" architecture in the United States is essentially a development of British architecture under the first three Georges. Since our colonial period was almost contemporary with the heyday of Palladianism in Britain, Palladian windows figured prominently in such buildings as Independence Hall in Philadelphia, and Washington's "Mount Vernon." Books illustrating British buildings were readily available to the amateur in the States, who designed houses and churches based largely on British models.

Thomas Jefferson was one of these amateurs; but he also had continental ideas. By the time of the Regency and George IV, we were determined to strike out on our own. When the British army invaded Washington in 1814, and burned the White House and the Capitol, one of your captains, charged to set fire to our House of Representatives, said it was "a pity to burn anything so beautiful." What he admired was our new "Federal" style, the manner that flourished from the early days of the Republic to about the time John Nash finished his work at the Pavilion for the Prince Regent. It was later that Nash's picturesque sophistication was felt in America.

The architectural problem there was what style should be used for the buildings needed to house our public institutions, our courthouses, capitols, and governors' residences, as well as our universities.

Jefferson, searching for elements of a new approach, appropriate to our local conditions, studied British examples but thought them wanting.

Disliking English baroque, he turned to France to a Roman model, the Maison Carree at Nimes, adapting its form to enclose his Virginia Capitol building at Richmond. This has been called the first attempt in the modern world to give an administrative structure the character of a classical temple.

When Jefferson came back from Europe in 1789, the United States capital city was New York, and Major Pierre Charles L'Enfant had recently remodelled the old city hall there for the inauguration of President Washington.

L'Enfant had served under Washington, as an engineer, in the War for Independence, and although Washington and Jefferson were to differ on some political matters, they were firmly united in a collaboration that caused this Frenchman to lay out a plan for a principal city touched with grandeur.

L'Enfant's plan for wide avenues, radiating from the Capitol building, the White House and other centres, seemed European, but combined with this scheme was the typical American arrangement of parallel streets and blocks. In actual fact, this was not remote from Wren's unexecuted drawings for London after the fire.

L'Enfant's conception was so monumental that only in the present century have we been able to execute it sufficiently to appreciate the success of his notion that the symmetry of a Versailles could be combined with an American city's grid-iron system.

His arterial avenues ended inevitably in vistas he hoped would be spectacular; chief among these focal points was the Capitol. Will it surprise you to know that an Englishman, George Hadfield, came over, after winning a brilliant reputation at the Royal Academy, to be superintendent of the new Capitol building, and that the architect, Benjamin Latrobe, a pupil of Samuel Pepys Cockerell in London, was its chief architect?